The actual influence of influencers
In what ways can influencers be beneficial to Dutch art museums' marketing strategies?

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Abstract

Online marketing through social media platforms has been widely studied in the for-profit sector. However, research on this topic was needed for the non-profit museum sector as well, since consumer behaviour works differently for experience goods than information goods. Therefore, the current research has tried to fill the literature gap by examining a currently popular online marketing strategy: influencer marketing. The research question is as follows: how can influencer marketing be beneficial to Dutch art museums' marketing strategies? In order to provide an answer to the research question, there has first been looked at the respondents' socio-demographical information to sketch an image of the audience reached. Second, the respondents' motivations to follow the influencers have been illustrated. Lastly, the research has clarified in what ways the followers are influenced.

A survey has been conducted, which was distributed via fourteen influencers' Instagram accounts focusing on culture, in order for their followers to fill in the survey. The data has shown that the audience reached by culture influencers is much like the traditional art museum visitor: highly educated, white, and female. In addition, most of the followers already had an interest in the arts or even followed an art-related study program prior to following the influencers. However, the influencers' followers are younger than the average traditional visitor; most of them are aged 18 to 29.

Besides, the data has shown that influencer marketing reaches out to two different audiences: those who prefer to follow the influencers, and those who favour the art museums' accounts. The main motivational factors to follow either of these groups on Instagram are the content of the posts and the notion of authenticity.

The influencers mainly have an influence on the former group. It can be concluded that this group is likely to be inspired but also to actually visit art museums more often. In addition, the followers gain knowledge in the arts due to the influencers' posts. Furthermore, influencer marketing can make the followers look more often and with different perspectives at art, as well as train their eyes in perceiving aesthetics in daily life.

KEYWORDS: *art museums, marketing, audience reach, Instagram, influencers.*

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1. Introduction

In recent years, the economic performance of cultural services such as museums has become an interesting issue, because of their high dependency on public funding on the one hand, as well as the increasing cutting of costs of the public budgets on the other hand (Last & Wetzel, 2009, p. 89). In addition, cultural institutions have to appear as efficient and deserving of funding as possible, the more likely they will qualify for grants (Basso & Funari, 2004, p. 195). Therefore, in order to apply for both public and private funds, museums have to attract a wide audience in order to show they are deserving of this funding. Also, museums need to attract visitors in order to get a high box office appeal so they can be less dependent on the subsidies that have been cut in recent years (Gilmore & Rentschler, 2002, p. 745).

As a result, museums have started to focus more on their Support Activities, which support the Cultural Activities; "combining elements of artistry, creativity and education […] with elements of rationality, efficiency and effectiveness" (Do Carmo, 2019, p. 52). Amongst the Support Activities is marketing, which can be an important tool to persuade people to visit the museum. This Support Activity thereby makes the cultural product (the art shown at the museum and the services that come with it, such as education) more accessible to the wide public. Museum marketing makes sure that everyone has the opportunity to get the cultural experience that the museum provides (Kotler & Kotler, 1998, p. 29).

Marketing strategies have changed much since the rise of the internet and new forms of media that came with it. People have increasingly interacted with each other through social media, and it has grown to navigate their daily lives. This new way of receiving information has had a profound impact on organisations' communication practices (Qualman, 2009). Museums as well have tried to embrace these new forms of media to encourage interaction with their audiences (Hausmann, 2012) and to maintain their relationship with their current visitors outside the physical museum experience (Petkus Jr, 2002).

An important platform museums currently use is Instagram, through which mainly photos but also (short) videos are shared. Because this platform is known for sharing visuals, this is the ultimate medium through which the visual arts can be shown to a wide public. Museums not only use their own Instagram account as a marketing tool, they also use influencer marketing. "Social media influencers represent a new type of independent third-party endorser who shape audience attitudes through blogs, tweets, and the use of other social media" (Freberg et al., 2010, p. 90). Museums contact these Instagram-influencers that focus on sharing content related to arts and culture. They meet up in their empty museum outside

opening hours to take pictures and videos, which are then posted by the various influencers on their own accounts. During the meeting, they immediately share content with their followers through their stories, which can be viewed for 24 hours. In addition, they post photos on their feed, where all the posts come together as curated art. These influencers often get a small monetary compensation from the museum.

In 2015, this trend of "empty meets" as they are called, was started by the Rijksmuseum of Amsterdam and has started growing in the Netherlands since then (Culturele Vacatures, 2019). With these influencer meetings, museums could reach a broader audience by using influencers whom often have more followers than the museum itself. In addition, the followers of these influencers might have a different socio-demographic background than most of the museum visitors, thereby museums would be able to reach out to new audiences. However, this has not been proven yet.

The use of influencer marketing began at big for-profit companies. They often use influencers to persuade potential consumers to buy their products. Museums, however, are a multiple-output firm, of which both economic and cultural values derive (Towse, 2019). This would mean that the posts of the influencers hired by a museum might only result in spreading the cultural values, instead of receiving more visitors. Research is therefore needed to determine in what ways influencers are beneficial to museums' marketing.

1.1. Research objectives and their relevance

The question that arises is: in what ways can influencers be beneficial to Dutch art museums' marketing strategies? In order to provide an answer to this research question, three sub questions will be examined. First, who is targeted with influencer marketing? The data collected provides socio-demographical information of the followers of influencers, thereby showing whether museums are reaching out to a wider audience by using influencer marketing. Second, what are the motivations to follow culture influencers? What do the influencers' posts contribute to the content that art museums already post on their own Instagram accounts? Third, what is the actual influence of culture influencers? The research will show whether influencers' followers have been looking at art more often and/or differently; whether they are more aware of aesthetics in their daily surroundings; if they have gained knowledge in the arts; whether they are inspired to visit art museums more often; and if they have actually visited art museums more often.

Finally, the main research question will be answered. The research will show what the

contribution of influencer marketing on museums' own marketing strategies could be. In addition, the research will sketch an image of whether watching the influencers' posts is seen as an activity in itself, or whether it is complementary for a visit to the museum. Thus, it will provide a better understanding of the dynamics between the online world with influencers and followers and whether this online world is connected to the physical museum with its dependency on ticket sales.

Even though much research has already been done on social media and their effects on sales of for-profit companies, the current research is of academic relevance because additional research is needed for museums and the experience goods they deliver. For a company, social media gives the consumer more information on the products they sell, but a museum cannot give all the information to its potential customers, since art needs to be experienced in order to really know it. As such a market focus works differently for museums than companies, new research is needed to understand how social media works out for museums.

Besides, this research is socially relevant as it could help art museums understand their role on social media platforms. "'Being there' is not enough, and it could be even counterproductive if the museums do not understand the new communication and interaction mechanisms these platforms provide" (Badell, 2015, p. 261). As stated before, marketing has become more important than ever before for museums to reach a wider audience and thereby be more likely to apply for grants but also to be financially more independent. Research on the role of museums on social media is therefore of great importance. The use of social media and influencers is quite a new phenomenon for which a deeper understanding is needed to see how they impact the museum.

In addition, museums had to temporarily close their doors due to the COVID-19 virus, which resulted in bad financial circumstances for museums, especially the smaller ones. The Museum of Bags and Purses ('Tassenmuseum' called in Dutch) in Amsterdam even went bankrupt and decided to close their doors permanently (AD, 2020). On April 15th 2020, it was announced that the cultural sector would get 300 million euros extra, to compensate the losses made because of the corona crisis. However, this amount of money might help museums a bit, but it does not save them from the bad financial situation. The estimated losses until June 1st are 969 million for the total cultural sector. Moreover, museums are in uncharted territory when they will re-open their doors at the beginning of June. They will not reach the number of visitors they had per day before the crisis, since they will have a limited space in which everyone needs to keep their distance from each other. Furthermore, there is the question of who will come visit the museum during these uncertain times (NRC, 2020).

Therefore, Hendrik Beerda Brand Consultancy did a research for Fonds21 on the effects of the corona crisis on the visits to museums after the re-openings. 79% of the Dutch museum visitors has stated to visit the museums as much or even more as before the crisis. Especially those between the ages of 18 and 24 say they will visit museums even more after they are re-opened. However, 58% expects to postpone their museum visit more than a month after the re-opening. This is mostly because they worry people cannot keep 1.5 meters distance from one another. In addition, people aged 55 and above are worried about using public restrooms, as well as the crowdedness at the museum (Fonds21, 2020).

Thus, it might be beneficial for museums to come up with a strong marketing strategy that focusses on a young audience. This research assumes that this can be reached by influencer marketing, since the largest group of social media users are between the ages of 18 and 38 (McAlister, 2009, p. 13). In addition, Moniek Buijzen, professor of communication and behavioural change at the Erasmus University Rotterdam, advised the RIVM (the National Institute for Public Health and the Environment) to use influencers to make young people aware of the importance of social distancing during the corona crisis. She argues that you need to let initiatives come from the group itself, where the potential lies for influencers. They combine entertainment with advertisement and information, which enlarges the substantive relevance of the message for this young group of people (NRC, 2020).

With influencer marketing, museums could try to reach out to an audience that is most willing to visit museums after their re-openings. This would result in higher audience revenue and could make way for other target groups to visit the museum as well. Because most people worry about the 1.5 meters distance in museums, this first audience could provide others with more confidence about the distancing, if managed properly by the museum staff.

1.2. Structure of the research

Research by Wallace and all (2014) has proven that it is possible to set up a strategy on how to improve the communication between organisations and followers by looking at the motivations and values that underlie the decisions of people to follow pages on Facebook. Since the current research tries to answer the question of how influencer marketing can be beneficial to art museums, there has to be looked at the motivations of and the values that followers derive from following culture influencers. This research will therefore follow a cross sectional design with surveys being filled in by the followers of various Dutch culture influencers. The research is innovative, since this link to the survey will be spread on

Instagram through the accounts of the culture influencers. Their followers will then be able to fill in the survey. The questions focus on their motivations to follow the influencers; the values they derive from actually following them; the frequency of their visits to art museums; and whether the number of their visits to the museum is linked to the following of the influencers. This research will then be able to provide an answer to both questions on how the followers are influenced, and how this is valuable for art museums.

The following sections will firstly provide a theoretical framework for the research, focussing on museum marketing and influencer marketing. Also, the experiential nature of art will be discussed and consumption research will be reviewed. Then, a further explanation of the research design and its methods will be given, as well as the analysis of and results from the data. Finally, the research will close with a conclusion and discussion.

2. Theoretical framework

This theoretical framework focusses on online marketing, especially through social media and with the use of influencers. The framework provides an overview of research done about these marketing tools and how museums are currently using them. The theories will give an insight into the efficiency of these new marketing techniques for for-profit companies, and to what extent these can be used within the museum sector. In addition, the dynamics between the online world of influencers and the physical museums will be discussed.

2.1 Museums and online marketing

The museum's mission is to preserve and make its collection available for the public. Marketing is a tool that can be used by museums to help them partly achieve this mission by reaching out to audiences. Professionals in the field pay high attention to understanding the needs of consumers, in order to improve the museum experience for the audiences (Kotler et al., 2008, pp. 84-84). Museums traditionally appealed to a demographic group that has the time and ability to appreciate art, but museums have started to broaden their audience. Therefore, "[m]arketing for art museums is a challenging endeavour because promotion and publicity efforts need to appeal to this traditional audience as well as newer audiences who lack a history of frequenting art museums" (Chung et al., 2014, p. 189).

　　　　With the rise of the internet, museums' marketing techniques have changed, in favour of attracting new audiences as well. Camarero and all (2016) have done research on how a museum's online communication strategy influences the visitor numbers of the museum. They argue that museums are increasingly adopting innovations to communicate with the public via their website and through new technologies. The website traffic is then used as a performance indicator. According to Sokolowicz (2009), "the advantages of this internet space would be the ability to attract new users for museums, the ability to create audio-visual content for exhibitions and collections and the ability to provide greater dissemination for artworks and activities organized in parallel to the exhibitions" (Badell, 2015, p. 245). In addition, Camarero and all (2011, pp. 262-263) have stated that the market, social, and economic performance of museums can be improved by various types of innovation, including technological innovation.

　　　　The internet also made way for social media platforms, a development in which museums could not stay behind. As Badell (2015, p. 244) also noted: "The popularity of Web

2.0[1] technologies has prompted museums to be present on online platforms that provide significant social traffic […] in an effort to remain up to date". Chung and all (2014) interviewed museum staff members from the Midwestern United States and asked them about their use of social networking services (SNS). They concluded that staff members use social media platforms because they see it as a free resource (even though it costs personnel time to publish posts online) and the fact that peers are using them as well. The staff members see these platforms as effective, but none had conducted a survey to assess the actual effectiveness. "Participants tended to evaluate the success of SNS based on the number of fans or followers and the number of re-posts to other websites" (Chung et al., 2014, p. 195). However, it does cost resources, and a follower or repost may not mean much; perhaps interest in the museum, but not an actual visit.

The major opportunity of social media platforms lies in its high number of users, which in return can bring about electronic word of mouth. This also holds for Instagram: "Being a social networking site that provides users with video- and photo-sharing possibilities, Instagram lends itself very well for eWOM[2] purposes because products and brands can be visually imaged and named in the caption of the photo. Moreover, it is one of the most popular social networking sites and currently has over 500 million active users and counting" (De Veirman et al., 2017, p. 799). For visual art museums, such a popular platform that allows for photo-sharing is grown to be an important resource for their marketing. In addition, a social media environment can facilitate community creation and it has the potential to influence how people present their lives but also how they act outside the media (Waters and Lo, 2012, p. 279).

However, in order for museums to use social media's full potential, museums must understand their role and the effect of being present on the internet and social media platforms. Hausmann (2012, p. 37) stated that museums need to provide regular valuable content and stimulate communication in order to engage with their audiences on the web. McCellan (2003) adds to this framework the notion of persistent presence. This notion refers to the fact that an organisation can keep the interest of its audience outside the consumption experience by maintaining constant information on available channels. In addition, Bertacchini and Morando (2013, p. 70) state that the online experience that online media

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[1] Web 2.0 is the internet as a platform (O'Reilly, 2005, p. 17), which fosters a participatory culture (Jenkins, 1992) in which anyone with access to the internet can create (collaborative) content (Bruns, 2013, p. 2).

[2] Electronic Word Of Mouth

provide has the potential to increase the value of the museum's collection. Moreover, they argue that the digital media as provided by museums has a low substitution or even a complimentary effect on the physical museum visits (Bertacchini & Morando, 2013, p. 68).

Loran (2005, in Badell, 2015, p. 245) already showed that there is a positive relation between British museums that are present on the internet and an increase in the number of visitors. Griffiths and King (2008, in Badell, 2015, p. 245) did a similar study and concluded that this is also the case for US museums. Badell (2015) looked into the relation between Catalonian museums' activity on social media and the attraction of new visitors, and concluded that a positive relation is questionable. However, although he looked at various social media platforms, Instagram surprisingly was not taken into account.

2.2 Influencer marketing

Social media has allowed for ordinary people to become micro-celebrities through self-branding and by building and maintaining a fanbase. These micro-celebrities are referred to as social media influencers, that show a new style and type of branding (Khamis et al., 2017; Hou, 2019). "Social media influencers are referred to as people who have built a sizeable social network of people following them. In addition, they are seen as a regard for being a trusted tastemaker in one or several niches" (De Veirman et al., 2017, p. 798). These influencers are increasingly used by companies to get people to know their products and persuade to buy them, what has led to influencer marketing being widely used in recent years (De Veirman et al., 2017; Audrezet et al., 2018). De Veirman et al. (2017) did a study particularly on Instagram influencers and explained how this has become such a popular platform for marketeers: "As consumers have become savvy to traditional marketing techniques, brands increasingly partner up with Instagram influencers to reach their target audience" (De Veirman et al., 2017, p. 807). Influencer marketing "appears to be more effective than traditional advertising tactics, due to higher authenticity and credibility, which subsequently leads to lower resistance to the message" (De Veirman et al., 2017, p. 798). It is not surprising, therefore, that 75% of marketers use influencer marketing (De Veirman et al., 2017, p. 798).

"One of the major challenges for brands is to identify and select these so-called influencers who may have a strong impact on their target audience" (De Veirman et al., 2017, p. 799). The number of followers that the influencer has can play a role in this. De Veirman et al. (2017, p. 807) concluded that "having more followers positively affects attitudes towards

the influencer, for the most through higher perceptions of popularity and for a small part because these higher perceptions of popularity lead people to ascribe more opinion leadership to the influencer". On the other hand, social media influencers' authenticity can become under threat by brands' encroachment into their content, since followers value the influencers' intrinsic motivation and non-commercial orientation (Audrezet et al., 2018, p. 2). This could result in influencers with less followers becoming more popular due to a higher authenticity.

A recent study by the Reputatiefabriek (2019) showed that 86% of internet users does not trust social media influencers anymore. They state that people do not like promoted posts, and that they are getting more aware of the fact that these influencers are often paid by brands to promote products, which diminishes the credibility and authenticity of the influencers. However, this research did not mention arts and culture influencers. Since they promote museums and their exhibitions, the authenticity might not be an issue. This is because there is less rivalry between museums than for commercial brands (Culturele Vacatures, 2019) Moreover, since the quality of art is subjective, a higher number of followers might be seen as an indicator of the influencer's knowledge.

The concept of trust is the key element behind purchase (Chatzigeorgiou, 2017, p. 25). Social media influencers are trusted based on their competence, reputation and predictability (Christou, 2015, in Chatzigeorgiou, 2017, p. 25). Chatzigeorgiou (2017) examined the impact of social media influencers on the behavioral intentions of millennials regarding rural tourism in Greece. The study concludes that influencer marketing has an impact on millennials' decision making when choosing a rural tourism area as a destination. Millennials trust influencers based on their number of followers, the personality they express through their posts, as well as the activities presented in their posts. The research implies that influencer marketing does not only work for for-profit companies, but also to increase the attractiveness of tourism, and perhaps for other sectors such as the cultural sector as well.

2.3 Experience goods and marketing

The underlying problem that could be partly solved by (influencer) marketing is the fact that cultural goods are experience goods. Cultural goods have values that cannot be described by the economic value solely. Both cultural and economic values tell us something important to understand the worth of cultural goods. Cultural values include aesthetic, spiritual, social, historical, symbolic and authentic value (Throsby, 2001, pp. 26-33). As Towse (2019, p. 23) states, a museum provides multiple goods and services, and these all have its own economic

and cultural values. The economic value derives from the asset value of a museum's buildings and its contents, plus the services that these assets provide. The museum's cultural value derives from its institutional setting in which art can be appreciated, but also from the artworks held and shown. It can be argued that the artworks themselves have an intrinsic value, and that the exhibitions realise the cultural value of artworks as a continuous process (Throsby, 2001, pp. 38-40).

These cultural values make that there is an information asymmetry, whereby potential consumers do not have all the information about a museum before they have visited it (Akerlof, 1970). As Caves (2000) has stated, 'nobody knows' is one of the properties of cultural goods, which refers to the fact that demand is uncertain. This might hold for other products and services as well, but this especially applies to cultural ones since "cultural goods are experience goods, the taste for which grows as they are consumed in greater quantities" (Ginsburgh & Throsby, 2006, p. 7). As a result, people do not exactly know what they will get when consuming a cultural good, which affects demand.

Petkus Jr. (2002, p. 51) mentions four characteristics of cultural experience goods: education, aesthetic, entertainment, and escapist. The experience of the services of a museum is thus complex, as well as the relationship between the museum and its audience that results from this experience. According to Petkus Jr. (2002), in order to get to the experience of the cultural good, consumers thus need to receive education, appreciate the aesthetics of the artworks, engage in entertainment, and immerse in the experience.

Culture influencers on Instagram give people an insight into the collection or current exhibition of a museum, thereby diminishing the information asymmetry and providing certain aspects of the experience. They could give people the suggestions they need in order to decide to consume the experience themselves. This way, the information provided by influencers can be seen as a search good: the value of the good can now be determined in advance, which decreases the information asymmetry between the museum and its potential visitors.

On the other hand, the influencers' content can be seen as an experience in itself; you experience some parts of the museum through pictures and videos of visitors. As Ateca-Amestoy (2013, p. 10) puts it: "[i]ndividuals have nowadays access to the collections of museums without visiting them physically". Influencers contribute to this phenomenon by showing the museums' collections, exhibitions, and events from a visitors' point of view. Consuming information about a museum is then a service by influencers in this new medium. With regard to the four characteristics as mentioned by Petkus Jr (2002), the influencers let

their followers enjoy the aesthetics of the artworks of which they have shared photos; they can include an educational value by providing information as text underneath the artworks that can be seen in their post; they let their followers engage in a form of entertainment, namely looking at and reading about art on your Instagram feed; and lastly, the influencers try to show their own experience in the museum they have visited. Thus, the followers can experience bits and pieces of the museum through the experience of the influencers.

It remains the question how the followers of the influencers use the information provided by the influencers. Do influencers provide useful information triggering the decision to go to a museum and thereby increases the demand for museum visits? Or is the influencers' content not effective as a form of advertisement to get people to the museum, but is viewing their posts an activity in itself?

2.4 Consumption research

To understand how the online world of influencers and their followers is linked to the physical museums, we have to look into consumption research of both museums and the internet. This section gives a better insight into the information available on the groups that are most likely to visit museums and those that are regular consumers of internet services such as social media.

Regarding the consumption of cultural goods, the motivation to consume them is based on non-economic values, and thereby deviates from the standard economic assumption that individuals show utility-maximizing behaviour. Bakke (2009, pp. 104-106) has listed three main motivations for individuals to have cultural experiences: the intrinsic value of the art, one's personal or group identity, and people's social background.

People from the upper socio-economic group are more likely to consume the services of art museums (Towse, 2019, p. 5). "Because art is an "acquired" taste, it has historically appealed to certain segments of the market who have devoted time and effort to appreciating art. Thus, the audience for art museums has been heavily populated by upper-income, educated households" (Blattberg & Broderick, 1991, p. 331).

A lack of interest and/or time are thus the main barriers to visit a museum (Eurobarometer, 2007). With the use of social media showcasing museums' collections through new forms of media, however, the barrier of a lack of interest could be overcome for those active on social media. In addition, for those groups in society who use social media on a daily basis, a lack of time to look at art could be overcome as well. The group that uses

social media the most are "Millennials": individuals born between 1982–2002 (McAlister, 2009, p. 13). Social media has been introduced when these individuals grew up, which makes these individuals "natives" to such technologies (Hershatter & Epstein, 2010). There is yet no socio-demographic information available on who follows culture influencers. Besides more insights into the socio-demographic information on these followers, it would thus be interesting to see how often they visit a museum as opposed to how much time they spend looking at posts of influencers in museums.

Besides, it could be argued that a lack of interest in museums could be diminished by influencers. Since these are "regular people" visiting museums, one could truly identify with these individuals and get inspired by their posts. That is the key behind influencer marketing: people want to consume what others consume as well. Banerjee (1992) explained that people show herd behaviour; individuals' decisions are influenced by their peers. Bikhchandani and all (1992) add to this that individuals, especially those with little information or experience, obtain information from the decisions of others, rapidly acting on the basis of some but very little information. It can be argued that these culture influencers give people the opportunity to look at artworks that they would not have seen otherwise. As Anderson (2004) argues, the digital age has made a shift from the popular products ("the head") towards niche products ("the tail") possible. The internet has no physical storage constraints unlike museums, therefore, people can look at art endlessly through the internet, for example through these influencers' posts.

On the other hand, if you are not into arts and culture, it is unlikely you will stumble upon culture influencers and start following them. To get a better image of the audience reached by culture influencers, it would thus be interesting to see whether the followers have a degree in arts or already had an interest in the arts before following the influencers.

2.4.1. Creating future demand

The followers of culture influencers could be influenced in the way that the posts they see affect their future demand for the arts. Stigler and Becker (1977, in McKenzie and Shin, 2020, p. 217) explained the theory of rational addiction, which states that each consumption adds capital, which affects future consumption. Lévy-Garboua and Montmarquette (1996, in McKenzie and Shin, 2020, p. 217) argued as well that you learn by consuming in such a way that each experience provides the consumer with either positive or negative information, which is then reflected in their future consumption. "The taste for arts is acquired or

discovered, and the rate of art consumption increases over time with exposure" (Lévy-Garboa & Montmarquette, 2011, p. 178). Such a learning process refers to specific art forms and artists. One consumes the art by a particular artist and discusses this with others who are knowledgeable about this artist as well. (Schulze, 2020, p. 486). This creates a network effect: consumers might receive more utility from consuming a shared experience of consumption with others (Schulze, 2020, p. 486; McKenzie and Shin, 2020, p. 220).

Culture influencers share information about cultural products via Instagram. These interactions could increase the network effects, with consumers deriving even more utility from them (McKenzie and Shin, 2020, p. 221). Influencers can thus also create such network effects by sharing information about cultural products on Instagram. This information adds cultural capital; the followers of the influencers learn something about a specific artwork, or artist and this provides them with positive or negative information. This in turn could affect future consumption as argued by the rational addiction theory.

The question that arises is to what extent the followers of culture influencers can actually gain knowledge from viewing the posts. This is part of a bigger discussion of whether viewing art online differs from viewing art in a physical exhibition space in terms of educational value. "In the art world, a primary question bubbles repeatedly to the top—the issue of what difference it makes for viewers to see works of visual art in person as in museum exhibitions or online via personal digital receivers" (Foreman-Wernet et al., 2014, p. 102).

Therefore, Foreman-Wernet and all (2014) have examined whether one can learn by looking at art online just as much as in a physical museum, or whether something of the learning process will be lost. "Is the Millennial Generation's access to art via digital interfaces producing a new kind of art illiteracy that has worrisome potential impacts for the future of art museums?" (Foreman-Wernet et al., 2014, p. 102). Foreman-Wernet and all (2014) conducted 78 interviews with students at two universities who viewed an artist's exhibition either in a physical gallery setting or via an online PowerPoint on their own electronic devices. "We found through an examination of attention to three formal art categories—title, colors, and artist's methods—that our informants showed remarkable similarity in their comments, regardless of whether they viewed the artwork in person or online" (Foreman-Wernet et al., 2014, p. 116).

This would imply that influencers' followers in principal could learn just as much on Instagram as viewing art in a museum. However, an online exhibition similar to the research by Foreman-Wernet and all (2014) differs from Instagram posts in the way that consumers

might take more time to look at an exhibition than read everything on their Instagram feed. In addition, the research by Foreman-Wernet and all (2014) only included interviews with students, whereas the influencers' followers are a more diverse group of people. Those who do not have much prior knowledge about art might not understand the influencers' posts just as well as art students, for instance.

2.4.2. Museums' services and young audiences

The current research assumes that influencer marketing by art museums mostly attracts young audiences, because of the average age of social media users. It is assumed that especially millennials are targeted, which are an important target for museums' management because of their purchasing power (Hyun et al., 2018, p. 153). Therefore, this section looks into how young audiences are experiencing museums' services.

Firstly, a young audience group known amongst museum professionals to be difficult to reach are teenagers (15-19 years old). In general, this group appears to be disinterested in museums' services. However, museums can widen their offer by providing digital, informal learning tools, that foster joyful and exciting visitor experiences (Petrelli et al., 2020, pp. 1-2). Petrelli and all (2020) conducted a research to see how teenagers with various personal attitudes respond to different digital engagement strategies, namely through story-telling and game-oriented approaches. Both strategies can stimulate learning, either by solving challenges or generating personal connections between content and visitors through a story-based approach. The researchers concluded that story-based engagement strategies suit a broader set of personalities and generate fewer criticism than games, which fit only competitive personalities (Petrelli et al., 2020). Such a story-based approach can also be used outside the museum walls through influencer marketing. Culture influencers often show their own personality and explain their own view on artworks. This could also allow for a more informal learning process.

Another way to improve the visitor experience of millennials in art museums, according to Hyun and all (2018), is to elevate the atmospheric and aesthetic factors in the museum. The researchers have studied the effect of ambient and aesthetics on visitors' values and satisfaction. "Ambiance factors are non-visual background conditions in the environment, including elements such as temperature, lighting, music, and scent" (Hyun and all, 2018, p. 156). Such ambiance factors have also been proven to influence consumer behavior. Secondly, aesthetic elements play a role in the visitors' experience as well. Aesthetic

sensations can enhance pleasure and inform learning (Bell, 2017, in Hyun and all, 2018, p. 156). "Aesthetic elements include extrinsic factors such as architecture, color, style, and aesthetic responses involving affective reactions to the object" (Hyun and all, 2018, p. 156). Hyun and all state that hedonic value (value related to the emotional experience) accelerates the visitors' satisfaction and loyalty more than utilitarian value (value related to the practical experience, e.g. educational programs) in art museums. The researchers concluded that the ambiance and aesthetic factors play an important role in promoting visits. They have mentioned that by emphasizing the fun value of the visit, the atmospheric factor can be elevated for millennials.

Gofman and all (2011) studied the effects of museums' marketing messages on the interest of people aged 18 to 35 in an exhibition. This has allowed to make a few distinctions within this age group and their reaction towards museums' marketing content. Firstly, the inclination of respondents to visit a museum plays a role in how they experience museums' messages. Those highly inclined to attend are more idealistic about art; they do not fall for marketing gimmicks. For example, they are highly negative to messages about specific features of museums, such as restaurants. Also, they do not support the idea of just having fun at a museum. However, they are positive towards special events (Gofman et al., 2011, pp. 611-612).

Secondly, there is a group of respondents with a very low general interest in museums. However, their proclivity to attend a museum could be increased much with marketing. They are very positive towards the idea of visiting museums just for fun and museums with a good snack bar or restaurant. Also, they like places to get together with friends (Gofman et al., 2011, pp. 611-613).

Finally, there is the group of respondents who have modest interest in attending a museum. They like a museum setting in which you could have open conversations, instead of the traditional quiet setting. Moreover, they enjoy a good snack bar or restaurant in the museum and want to be part of an interactive adventure (Gofman et al., 2011, pp. 612-614).

The current research will take into account the variables of income and frequencies of visiting art museums. The results by Gofman and all (2011) could be interesting in order to better understand the respondents' motivation to follow influencers and the values they derive from that. In addition, it will compare the reactions towards museums' marketing and the influencers' marketing, to see the effects of the different stories told.

2.5 Hypotheses

The literature review has resulted in the following hypotheses for the current research:

H1: Followers of culture influencers are a younger audience (H1a) and have a more diverse educational (H1b) and ethnic background (H1c) than the traditional audience of art museums.

H2: Following culture influencers creates demand for museums visits.

H3: Followers of culture influencers use the influencers' posts as complementary information to their museum visit.

H4: Followers of culture influencers derive an educational value from the influencers' posts themselves.

H5: Influencers with a high number of followers are seen as more authentic (H5a) and have a bigger influence on their followers in getting them to visit a museum themselves (H5b).

H6: Influencers with a high percentage of art-related content have a bigger cultural influence on their followers than those who post less art-related content.

3. Research design and methods

A quantitative strategy will follow a cross-sectional research design to conduct this research, of which multiple followers of various Instagram-influencers are the level of analysis. To create a dataset, 27 culture influencers were contacted via the Instagram chat option. There are approximately 35 to 40 culture influencers in the Netherlands (Culturele Vacatures, 2019), of which these 27 seemed most interesting to the current research on art museums. This is because they have posted a certain amount of art-related content.

Most of the influencers have been found by using the search option in Instagram to look for posts with the hashtag "empty meet". Influencers that have been present during the empty meets in art museums namely use #emptymeet in their description of the photos. By looking for this hashtag, therefore, one can easily find the posts taken by various influencers during these meets. By clicking on these photos then, it can be seen by whom the photo is posted. In this way, a selection was made of the Instagram influencers that have been present during (most) of the empty meets in Dutch art museums. Then, the influencers' accounts have been checked to see whether they actually post much about art, or if their focus is rather on another topic.

In addition, three influencers have been found by snowball sampling; after contacting a couple of influencers, they gave suggestions for others to contact as well. In the end, 14 of the 27 contacted influencers were willing to spread the survey. A link has been sent to them to a Qualtrics survey, which they spread on Instagram via their stories (a post that can be viewed 24 hours), a regular post, and/or a link in their biography. This is a unique and innovative method in which Instagram is not only one of the topics of the research, but also the distribution channel for the survey. It allows for a higher certainty of the fact that those filling in the survey are actually following the particular influencers.

However, a limitation of this research will be its generalizability. Since specific cases are used (the various influencers and their followers), the results of this research have a lower generalizability. On the other hand, strong points of this research are its replicability and reliability. The research can be done any time again in the future to study different cases. In addition, the study is reliable, since all the followers of the studied influencers can fill in the survey, so the results will sketch a representative image of the followers.

3.1. Legitimisation of the survey questions

In order to understand how culture influencers can be beneficial to art museums' marketing strategies, the data analysis needs to be able to provide answers to the three sub questions. Firstly, questions focusing on the socio-demographical information of the respondents will show what audience reached out to by influencer marketing is like. Respondents have been asked to fill in their age, gender, ethnicity, and educational level in order for the research to provide a sketch of the targeted audience. In this way, the research will show whether a broader audience can be reached by influencer marketing strategies as opposed to the traditional art museum visitor.

Secondly, the motivational factors to follow culture influencers will be examined in twofold. First, the respondents will be asked to state whether they follow more culture influencers or art museums on Instagram. Second, the following question will ask the respondents to briefly explain why this is the case. In this way, the research will not only be able to determine the motivational factors to follow culture influencers, but also to show what they can add to the museums' posts.

Finally, the influence that the influencers had or did not had on their followers will be researched at a single point in time. This allows for conclusions on whether the followers of influencers have been to an art museum in the Netherlands because of the pictures the influencers posted of this museum, instead of merely asking them whether they would want to go to the museum more often. In this way, the current research can come up with results on the influencers' effect on museums' visitor numbers. The results can show whether the influencers' posts make a difference to the museums' audience reach, and thereby a good practice can be created.

Based on the literature review, a couple of predictors will be used in a regression analysis to show how the followers are influenced. In addition, the relationship between the role of influencers and their number of followers have been researched, as one might have a stronger influence than the others, which could be linked to the notion of authenticity.

4. Analysis and results

The data collected from the survey consists of 196 responses from culture influencers' followers on Instagram, of which 167 complete responses. I have chosen to analyse the total of 196 when possible, since some participants already completed most of the questions.

Table 4.1. provides an overview of the influencers that were able to spread the survey through Instagram. The table shows by which name the influencers go on Instagram, the number of followers they have on this platform, and an estimated percentage of visual art-related content they have shared. This percentage was determined for each influencer by looking at their 50 most recent posts and count how many were related to the visual arts. This number was then multiplied by two to get a percentage out of 100. The number of respondents following the influencers is visualized in figure 4.1.

Table 4.1.: Overview of the culture influencers

Instagram influencer	Number of followers	Estimated percentage of visual art-related content
kunstmaartje	1349	76%
marcodreijer	12258	20%
jenslookingglass	1459	66%
dutchgirlsinmuseums	6158	86%
cultuur_snuiver	5459	42%
agreyladywithanattitude	1715	96%
poweredbyart	1692	100%
sophie.kugel	4684	98%
culturekitten	1041	78%
wikaatje	27425	27%
lerenvankunst.nl	2569	100%
kunstkijken	18474	100%
dekleineontdekker	1047	84%
museumview	1571	98%
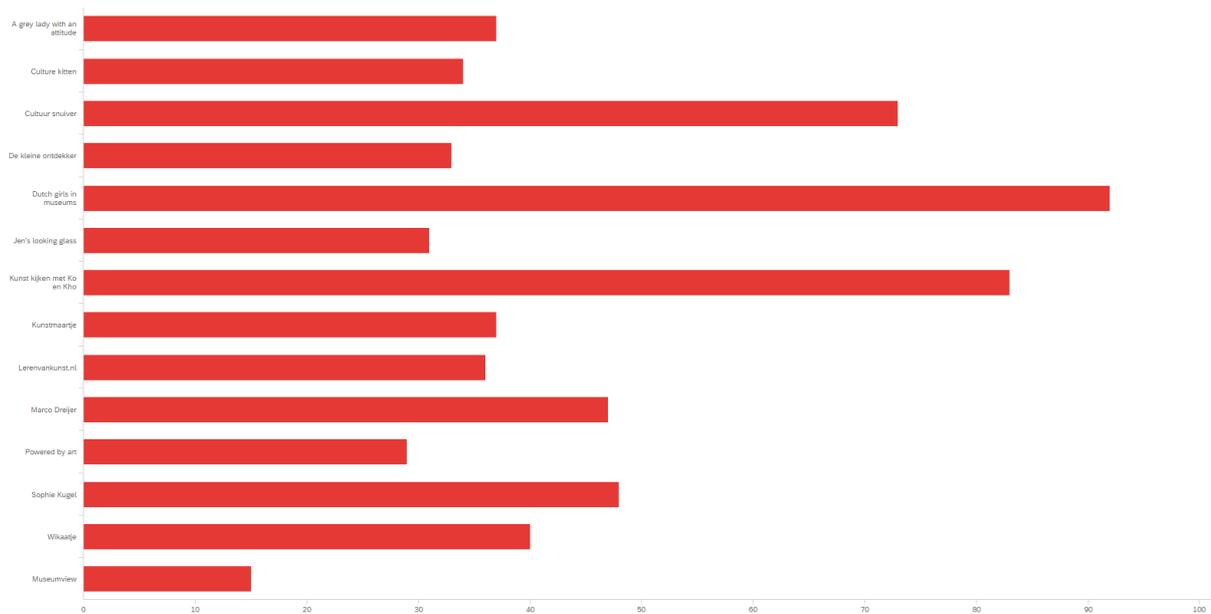
Figure 4.1.: Overview of the influencers' followers

The following subchapters will discuss the analysis of the data and the results derived from them. Chapter 4.1. describes a descriptive analysis of the socio-demographic information of the influencers' followers. Secondly, chapter 4.2. is focused on the behaviour of the followers. It discusses why they follow influencers and, if applicable, art museums on Instagram. In addition, it sketches an image of the consumption of the followers of both the online posts and physical visits to art museums. Chapter 4.3. discusses the values that the followers derive from the influencers' posts. With a regression analysis, it gives a final answer to the question whether influencer marketing is beneficial for the ticket sales of art museums.

4.1. Socio-demographic information

The research questions focus on who art museums are reaching with the use of culture influencers, and in what ways this is beneficial to them. Therefore, firstly a light will be shed on the socio-demographic information on the influencers' followers. The first hypothesis is of importance here, which assumes that art museums can reach a younger and more diverse audience regarding their gender, as well as educational and ethnic background than the traditional audience of art museums.

The data shows that the largest group of people targeted by the influencers is between the age of 18 and 29 (41.07%) (figure B.1.). This is in line with the group of people that uses

the Web 2.0 the most (McAlister, 2009, p. 13). Thereby, art museums are reaching a large young audience through these influencers on Instagram. Moreover, in the research by Fonds21, the group that has stated to visit museums more often after the corona crisis than before the lock-down is between the ages of 18 and 24. For museums, it is therefore of importance to communicate well with this audience when they are re-opening again, in order to receive visitors in these uncertain times (Fonds21, 2020), for which influencer marketing seems to be a good means.

Regarding the diversity of the respondents, most of them are female (80.84%) (figure B.2.), just like the traditional art museum visitor. Moreover, respondents have specified their ethnicity, with 89.82% of them stating they are white (figure B.3.). This is again in line with the demographics of the traditional art museum visitor. In addition, 93.45% of the respondents is from the Netherlands (figure B.4.), so the museums are not reaching out much to people on an international scale. However, a limitation of this research is that most of the influencers post their content in Dutch.

Most respondents (84.71%) already had an interest in the arts prior to following culture influencers (figure B.5.). In addition, a large group of respondents (39.18%) already followed or completed an art-related study programme prior to following the influencers (figure B.6.). Moreover, as illustrated in figure 4.2. below, most respondents are highly educated, often with a bachelor or master degree.

Q18 - What is the highest degree or level of education you have completed? If currently enrolled, highest degree received

Figure 4.2.: Level of education

In sum, it could be stated that the target audience reached by culture influencers is mostly female, white, of Dutch nationality, highly educated and consists of individuals with an interest in and/or knowledge of art. Thereby, the audience reached by influencers does not differ much from the traditional art museum visitor, which is often highly educated, female, and above 50 years old. The upper socio-economic group has always been more likely to consume art museums' services (Towse, 2019, p. 5; Blattberg & Broderick, 1991, p. 331), and seems to be more likely to consume the services of culture influencers as well. The main difference of the audience reached by the influencers as opposed to art museums, is thus that the followers of influencers are younger. This makes that hypothesis 2a is accepted: followers of culture influencers are a younger audience than the traditional audience of art museums. Hypotheses 2b and 2c, however, are rejected: the culture influencers' followers are not more diverse regarding their educational level, nor their ethnic background.

4.2. Followers' online behaviour

To understand the dynamics between the offline world of physical art museums and the online world of museums on Instagram and the culture influencers, a closer look at the online behaviour of the followers is needed. Firstly, more than two-thirds of the respondents (68.13%) have stated that they follow more art museums than culture influencers on Instagram (figure B.8.). Especially people aged 18 to 29, but also those within the group aged 30-39 are more likely to follow more influencers than museums (figure B.11.). In addition, people with a bachelor degree, followed by those with a master and high school degree are more likely to follow more influencers than museums as well (figure B.12.).

The data has also allowed to provide a better image of the followers' online and offline consumption. 94.12% of the respondents checks Instagram multiple times per day, and only a few respondents have stated that they check Instagram once a day to a few times per month (figure B.9). Most respondents visit art museums a couple of times per year (35.88%), a few times per month (27.06%), or once a month (22.94%). There are no respondents who never visit an art museum, and only a few that make a visit once a year (5.88%); there are even more respondents who visit art museums once a week or more often (8.24%). Chapter 4.3. will further discuss the dynamics between the online and physical visits.

As multiple scholars have argued (Bruns, 2013, p. 2; Jenkins, 1992; Waters and Lo, 2012, p. 279), Web 2.0 and its social media platforms allow a participatory culture with many-to-many communication, fostering community creation. Most of the respondents

interact with the posts of the influencers by merely viewing (37.72%) or also liking posts (32.91%). More interactive online behaviour such as commenting on posts (13.42%) or answering questions in influencers' stories (14.68%) happens a lot less often (figure B.13.). Interestingly, respondents who follow more culture influencers tend to be more participatory with regard to commenting on influencers' posts and answering questions in their stories (figure B.14.). As Waters and Lo (2012, p. 279) have argued, a social media environment can facilitate community creation, which seems the case for the respondents that follow more culture influencers than art museums on Instagram.

To understand the followers' motivations to follow culture influencers, it is of importance to take into consideration the followers' opinion on the influencers and their posted content. The survey tried to map this by asking to what extent the followers of culture influencers agreed or disagreed with the following statements: the culture influencers (1) have much knowledge about art; (2) post aesthetically pleasing images of artworks; (3) tell interesting facts about certain artworks / artists; (4) tell interesting facts about museums' collections / exhibitions; (5) have more interesting posts than museums on their own Instagram; (6) are authentic. Figure 4.3. provides an overview and shows that most respondents tend to agree more on the statements, except for statement number five, and disagree a bit more often on statement number six. A qualitative analysis of the answers provided at question four will give a clearer image of the followers' opinions on the influencers, and how they are a contribution to the content art museums already post on Instagram.

#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	... have much knowledge about art	1.00	5.00	3.94	1.04	1.08	170
2	... post aesthetically pleasing images of artworks	1.00	5.00	4.28	0.90	0.81	170
3	... tell interesting facts about certain artworks / artists	1.00	5.00	4.16	0.91	0.83	170
4	... tell interesting facts about museums' collections / exhibitions	1.00	5.00	4.24	0.95	0.89	169
5	... have more interesting posts than museums on their own Instagram	1.00	5.00	3.11	1.23	1.52	169
6	... are authentic: I have the feeling that they show who they really are	1.00	5.00	3.67	1.25	1.55	170

#	Field	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Total
1	... have much knowledge about art	4.12% 7	5.29% 9	17.06% 29	40.00% 68	33.53% 57	170
2	... post aesthetically pleasing images of artworks	1.76% 3	2.94% 5	11.18% 19	33.53% 57	50.59% 86	170
3	... tell interesting facts about certain artworks / artists	1.18% 2	5.29% 9	11.76% 20	39.41% 67	42.35% 72	170
4	... tell interesting facts about museums' collections / exhibitions	2.96% 5	2.37% 4	10.65% 18	35.50% 60	48.52% 82	169
5	... have more interesting posts than museums on their own Instagram	13.02% 22	17.16% 29	30.77% 52	24.26% 41	14.79% 25	169
6	... are authentic: I have the feeling that they show who they really are	9.41% 16	7.06% 12	21.76% 37	30.59% 52	31.18% 53	170

Figure 4.3.: Followers' perceptions of the influencers

4.2.1. Followers' motivations

Question four of the survey (see appendix A), asked the respondents to shortly explain the reason why they follow either more culture influencers or art museums on Instagram. In order to analyse the data derived from this open question, the answers have been put in ATLAS.ti to code. The codes have been visualized in a mind map to provide an overview of the followers' explanation of their following behaviour on Instagram. Each of the following subchapters focuses on the analysed explanations from respondents that follow either more culture influence or art museums. Finally, there are some respondents who do not know which group they follow more.

Figure 4.4.: Mind map of the codes used in ATLAS.ti

<u>4.2.1.1. More culture influencers</u>

Starting with those who have stated they follow more culture influencers on Instagram, their reasons have been coded as follows: relatives or friends, personality, authenticity, posts, specific interests, not aware of museums on Instagram, and diminishing informational input.

Firstly, regarding the code of 'relatives or friends', some followers have mentioned they know the influencers from their daily lives. They are either friends, family, or have met each other during Instagram meets. As a family member of Kunstmaartje stated: "In the first place, I have started following her because we are family, but I find it interesting and fun to see this side of the artworld through her posts. In this way, I can stay up-to-date about art and fun, interesting new places to look at/visit." This makes that the posts of culture influencers are a source of inspiration for the followers.

Secondly, followers have stated that they like the fact that the influencers they follow show their personality and give the posts a personal touch. As one of the respondents has stated: "The person behind the account and his/her view on things provides much added value in my opinion." Another statement by one of the respondents was that the personal story of influencers gives you a closer connection to the museums. This is also in line with the statement of another respondent, who feels like the posts of influencers are more accessible, and better understandable: "It feels like I am going with a smart friend to a museum. The museum is still a cultural juggernaut connected to its historical roots." This brings us to the code of 'posts'. Multiple respondents have stated that they like the content shared by the influencers and that it is more accessible than the content of museums. For example, because the influencers give understandable explanations of artworks. In addition, respondents have stated that they think the influencers' shared content is original in the sense that is different than standard marketing campaigns.

Besides, there are some respondents who follow more culture influencers because of their specific interests. One of the respondents is only interested in vlogs about museums. Also, other respondents stated that they do not have an interest in the arts and therefore do not follow art museums on Instagram.

Furthermore, there are respondents who did not know that museums are active on Instagram. In addition, one respondent has chosen not to follow to many accounts on Instagram to reduce the input of information, but did not explain why they follow more influencers instead of museums.

4.2.1.2. More art museums

Respondents who have stated to follow more art museums on Instagram mentioned they do so because of the museums' posts, issues related to authenticity, specific interests they have, and many find museums easier to follow than influencers. Finally, some noted that they also follow other art-related sources on Instagram besides art museums and culture influencers, such as artists and curators. As one of them has stated: "I do think you miss a category: artists themselves who share stuff they like and become culture influencers, I expect them to become the most influential group as they know what quality is." This might be an interesting point for future research.

Secondly, this perception of quality is also linked to the value of authenticity. Respondents state that the museum remains the first source of information: "Many influencers are a kind of speaking-tube for the communication departments of museums. I would rather just follow the museum immediately. Some influencers really know how to add something on top of the marketing they do, which I like to follow." On the other hand, someone mentioned that they actually think that the posts by culture influencers lack personality: "I like to see some more personality from influencers. Culture influencers often focus a lot on the cultural part and I miss the personal touch." In addition, the objectiveness of the museums' posts as compared to the personal insights of influencers, allows for an individual perception on art. Moreover, some have noted that the influencers do not have enough knowledge. "I can give my own interpretation to what I'm seeing, viewing, etc., instead of seeing the same thing through somebody else's interpretation." One of the respondents even has an ironic view on the culture influencers: "Those so-called influencers create quite useless content for me. Within my circle of friends, we call them girls standing in front of paintings."

In addition, respondents mention that the museums' posts contain more informational content. They like the fact that they provide information on upcoming exhibitions: "It gives me a good overview of everything that is going, where influencers make a selection for me." This informational content makes that art museums' posts are experienced as being a source of inspiration as well. In addition, respondents value the fact that they can stay up-to-date in the field. Especially those respondents who work in the cultural sector like to see what colleagues in the field are up to.

Besides, the respondents explained that they follow more art museums because of specific interests. As a respondent illustrated: "Personally, I am mainly a fan of modern art and contemporary art. So it is easier to follow these kinds of museums than art influencers

who write about everything." Also, another respondent has stated to follow culture influencers but to cherry pick their posts: "An influencer has more of a personal taste that I pick and choose in."

Finally, respondents have stated that it is easier to follow art museums than culture influencers on Instagram. This is firstly because there are simply more art museums than culture influencers. Secondly, they are more well-known and therefore just "come by" on people's Instagram feed, whereas they have to search more for culture influencers. Also, respondents have stated that the museums already provide good quality content on Instagram, which diminishes the demand for influencers. "I like the posts from museums, I already have so much to see on instagram, why would I need more?", a respondent illustrated.

4.2.1.3. Unknown

Finally, there is a small group of respondents who did not know whether they follow either more culture influencers or art museums on Instagram. Many of them have not answered the question to explain this, but those who did gave answers related to the codes of 'diversity' and 'source of inspiration'. Regarding the code of 'diversity', someone explains: "I follow quite a lot and don't know exactly what, because you always see the same thing." This is also linked to those who have stated that the diversity of the posts from various influencers is low because they visit the same exhibitions. In addition, this is also a reason behind the diminishment of informational input. About the 'source of inspiration' code, a respondent has stated that they have children with whom they would like to visit museums more often. Both the museums' and influencers' posts help her to do so apparently, serving as sources of inspiration.

4.2.1.4. Conclusion: followers' motivations

All in all, the qualitative data analysis has shown that both the culture influencers' posts as well as the art museums' posts are used as sources of inspiration and information. Some find the content of influencers more fun and understandable, whereas others find the museums' content of higher quality and more informative. In addition, those who follow more influencers value the personality behind the account, whereas those who follow more museums highly value their independent perception of art. The concept of authenticity and the

content of the posts are thus important determinants for followers' motivations. This explains the results from figure 4.3., namely why the respondents have agreed less on statements five and six. The argument by De Veirman and all (2017, p. 798) that influencer marketing is more effective than traditional advertising tactics due to a higher authenticity, leading to lower resistance to the message only holds for some of the respondents. However, those who follow more art museums often see the museum as the primary source of information and therefore more authentic than culture influencers. This makes that they have a higher resistance to the influencers' messages.

Besides, the posts by influencers are discussed as being very diverse, which provides followers an overview of everything that is going on in the sector and from which they can cherry pick. Those who follow more museums, on the other hand, have stated that they have specific interests and therefore follow specific museums. Respondents who follow more culture influencers only mentioned having specific interests in vlogs, or not in the arts at all.

The findings so far can be categorized in the three main motivations for individuals to have cultural experiences as listed by Bakke (2009, pp. 104-106): the intrinsic value of the art, one's personal or group identity, and people's social background. Section 4.1. has already shown that people's social background plays an important role in the decision to follow culture influencers. One's personal or group identity comes into play when choosing which influencers or museums to follow. The intrinsic value of the art is the underlying main motivation to follow both influencers and museums: as a source of inspiration and information.

Although the data has shown that most followers have an interest in the arts, we can see that there are still various factors that make people experience the influencers' messages differently from each other. Gofman and all (2011) argued that the level of respondents' inclination to visit a museum makes that they experience museums' messages differently. However, the current research has shown that even within the same level of interest for the arts, respondents feel different about the influencers' and museums' posts on Instagram. There is indeed a group that is in line with the highly inclined group of respondents of Gofman and all (2011), namely those who have a more negative attitude towards influencers. They prefer the quality of the museum, and to discover art themselves. The group that prefers the influencers' posts is more in line with the low to moderately inclined group of respondents of Gofman and all (2011). They prefer the influencers because of the nice content of the posts, especially due to the more informal scene, which comes closer to 'just having fun' in a museum as mentioned by Godman and all's respondents (Gofman and all, 2011, pp. 611-614).

This can also be linked to the importance of hedonic value as mentioned by Hyun and all (2018). Those who follow more culture influencers are leaning more towards valuing hedonic values. For instance, they highly value the originality of the content, the personality of the influencers, and the informal content, which are more related to an emotional experience. This can in turn be efficient in the promotion of museum visits, as argued by Hyun and all (2018, p. 156).

On the other hand, respondents who follow more art museums lean more towards valuing utilitarian values. They like to stay up-to-date in the field and receive first-hand practical information, which is more related to a practical experience. It seems that the atmospheric and aesthetic factors do not need to be elevated by influencers to promote an art museum visit for this group. They seem to prefer regular, informative content by art museums. Also, by mostly viewing and liking posts they do not seem to look for a many-to-many communication. The persistent presence as discussed by Hausmann (2012, p. 37) and McCellan (2003) seems to satisfy this online audience group already. It can be concluded that there are two different groups following culture influencers, of which one is truly interested in their posts, whereas the other prefers the art museums' posts but still wants to follow the influencers in order to not miss anything new in the museum sector.

4.3. Influencers' influences

To get a better understanding of the actual influence of influencers, respondents have been asked to mention to what extent they agree or disagree with the following statements: since I follow culture influencers, (1) I have been looking at art more often; (2) I have started looking at art differently; (3) I have gained more knowledge about art; (4) I am more aware of aesthetics in my daily surroundings; (5) I am inspired to visit art museums more often; (6) I have visited art museums more often (figure B.15.).

Regression analyses have been done to see which factors have an effect on creating influence. The way in which followers see the influencers is highly important, since it is assumed that this builds trust, which is the key factor behind consumption behaviour (Chatzigeorgiou, 2017, p. 25). Therefore, the perception of the influencers' authenticity and knowledge have been used as indicators for influences, thus the above-mentioned statements.

In addition, a variable has been made out of the number of followers the influencers have. This could also be an important indicator, since Chatzigeorgiou (2017, p. 25) has found that a high number of followers creates a high effect on the rural tourism of millennials in

Greece. Moreover, the percentage of art-related content posted by the influencers is used as an indicator to see whether the followers who get more art-related content on their feed are more culturally influenced than those who follow influencers who post mostly non-art-related content. Furthermore, the fact whether respondents have followed an art-related study program or not has been used as an indicator as well. It is assumed that those who followed such a program have more knowledge in the arts and can therefore be influenced differently. The following subchapters will discuss the results from the regression analyses for each influence separately.

4.3.1. Looking at art more often

Firstly, the data shows that the statements by the influencers' followers regarding the fact whether they have been looking at art more often are very divided. Most of the respondents have (somewhat) disagreed, namely 43.53%, as opposed to 37.65% of respondents who have (somewhat) agreed. There has been found no significant effect of the various variables. However, the data has already shown that there are more respondents who follow more art museums and other sources as well on Instagram than respondents who follow more culture influencers. Therefore, it is interesting to look at the effect of the following behaviour on the variable of looking at art more often. A regression analysis (table 4.2.) shows indeed that there is a significant effect of following either more culture influencer or art museums on Instagram ($p = 0.01 < 0.05$). It seems that those who follow more culture influencers are more likely to have been starting to look at art more often because of the influencers' posts (B = 0.31). This is in line with the results from the qualitative data analysis, which showed that there is a clear division in the type of followers that follow more culture influencers as opposed to those who follow more art museums. It can be concluded that one third of the influencers' followers is looking at art more often because of the influencers' posts on Instagram, simply because they prefer the influencers' posts over the posts of other sources such as art museums.

Table 4.2.: Regression analysis – following preference and looking at art more often

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	,320	,097		3,304	,001
	MoreInfluencersOrArtMuseums	,307	,110	,260	2,774	,007

a. Dependent Variable: Looking at art more often

4.3.2. Looking at art differently

Secondly, the largest group of respondents (35.29%) has somewhat agreed on the statement that they have started looking at art differently. In total, 47.64% (somewhat) agrees, whereas 30% (somewhat) disagrees. Most of the followers have thus started looking at art differently since they have been seeing the influencers' posts. The model of the regression analysis has a R squared of 0.50, it thus has a moderate predictability of the dependent variable. Also, the ANOVA tells that the model is significant ($p = 0.00 < \alpha = 0.05$). As can be seen in table 4.3., the influencers' authenticity as perceived by the followers has a significant effect on looking at art differently ($p = 0.00 < \alpha = 0.05$). This could be because the influencers who are seen as being more authentic might show their personality and their own view on artworks more. This could provide the influencers' followers with new perspectives on art, which could stimulate the followers to start looking at art differently.

Table 4.3.: Regression analysis – looking at art differently

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,660	,269		2,457	,019
	BigSmall	-,050	,148	-,049	-,338	,738
	Percentage	-,056	,152	-,052	-,368	,715
	Influencers' authenticity	,645	,163	,587	3,966	,000
	Influencers' knowledge	,023	,206	,016	,113	,911
	Did you follow or already complete an art-related study program prior to following the/these culture influencer(s)?	-,262	,133	-,258	-1,971	,057

a. Dependent Variable: Looking at art differently

Besides, table 4.4. shows that the fact whether respondents follow more culture influencers or art museums has a significant effect on looking at art differently (p = 0.02 < α = 0.05). Respondents who follow more influencers than museums on Instagram are more likely to have started looking at art differently (B = 0.262).

Table 4.4. Regression analysis – following preference and looking at art differently

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,231	,095		2,424	,017
	MoreInfluencersOrArtMuseums	,262	,111	,234	2,366	,020

a. Dependent Variable: Looking at art differently

4.3.3. Gaining knowledge

Thirdly, the largest group of respondents (34.32%) has again somewhat agreed on the statement that they have gained more knowledge about art. In total, 53.85% of the respondents have stated to have learned something from the influencers' posts. The outcomes of a regression analysis (table 4.5.) show that the influencers' knowledge as perceived by the followers has a significant effect ($p = 0.02 < α = 0.05$) on the followers' learning process. This would mean that those who perceive the influencers as knowledgeable are more likely to have gained knowledge from the influencers' posts. It could be that the influencers who are perceived as knowledgeable by their followers post more informative content than those who are not, increasing the opportunity to learn from their posts. In addition, it could be that followers are keener to read the posts if they have the feeling that the posts are of decent quality.

Table 4.5.: Regression analysis – gaining knowledge

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,721	,352		2,049	,049
	BigSmall	-,108	,187	-,106	-,574	,570
	Percentage	-,214	,178	-,210	-1,199	,240
	Influencers' authenticity	,088	,204	,079	,433	,668
	Influencers' knowledge	,615	,248	,440	2,482	,019
	Did you follow or already complete an art-related study program prior to following the/these culture influencer(s)?	-,214	,168	-,199	-1,270	,213

a. Dependent Variable: Gained more knowledge

Furthermore, table 4.6. shows that the fact whether respondents follow more influencers or museums on Instagram has a significant effect on gaining knowledge ($p = 0.00 < α = 0.05$).

Those who follow more culture influencers than art museums are more likely to have gained knowledge from the influencers' posts (B = 0.385).

Table 4.6.: Regression analysis – following preference and gaining knowledge

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,040	,088		,452	,652
	MoreInfluencersOrArtMuseums	,385	,103	,358	3,751	,000

a. Dependent Variable: Gained more knowledge

4.3.4. Increased awareness of aesthetics in daily surroundings

Fourth, the answers to the question whether respondents are more aware of the aesthetics in their daily surroundings since they have followed culture influencers is divided again. Most people have chosen for the 'neutral' option (30%), and the second largest group (21.76%) somewhat agrees with the statement. A regression analysis (table 4.7.) has shown that the fact whether the respondent followed an art-related study program has a significant effect on the increased awareness of aesthetics in daily surroundings ($p = 0.01 < \alpha = 0.05$). It seems that those who have done an art-related study program are less likely to have an increased awareness of aesthetics (B = -0.48). This could be because those who have followed an art-related study program were already occupied with aesthetics, whereas there is more space to influence those who have not followed such a program.

Table 4.7.: Regression analysis – increased awareness of aesthetics

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1,403	,336		4,180	,000
	BigSmall	-,178	,194	-,178	-,918	,368
	Percentage	-,022	,234	-,019	-,096	,925
	Influencers' authenticity	,309	,204	,309	1,513	,143
	Influencers' knowledge	-,133	,248	-,105	-,534	,599
	Did you follow or already complete an art-related study program prior to following the/these culture influencer(s)?	-,481	,167	-,506	-2,881	,008

a. Dependent Variable: More aware of aesthetics in daily surroundings

Besides, table 4.8. shows that the fact whether respondents follow more influencers or art museums on Instagram has a significant effect on the awareness of aesthetics as well ($p = 0.04 < . \alpha = 0.05$). Those who follow more culture influencers are more likely to have an increased awareness of aesthetics in their daily surroundings due to the influencers' posts ($B = 0.255$).

Table 4.8.: Regression analysis – following preference and increased awareness of aesthetics

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	,238	,107		2,229	,028
	MoreInfluencersOrArtMuseums	,255	,122	,216	2,096	,039

a. Dependent Variable: More aware of aesthetics in daily surroundings

4.3.5. Inspired to visit art museums more often

Fifth, there is the question whether the influencers' posts are a source of inspiration to visit art museums more often. The largest group of respondents has somewhat agreed (44.97%) and the second largest group fully agreed (30.77%). As table 4.9. illustrates, there has been found one variable with a significant effect on the inspiration to visit art museums more often, namely whether the respondents follow more influencers or museums on Instagram ($p = 0.01 < . \alpha = 0.05$). Those who follow more culture influencers than art museums seem to be more likely to be inspired to visit art museums more often ($B = 0.195$).

Table 4.9.: Regression analysis – following preference and inspiration to visit museums more often

Coefficients[a]

Model		Unstandardized Coefficients		Standardized Coefficients		
		B	Std. Error	Beta	t	Sig.
1	(Constant)	1,110E-16	,065		,000	1,000
	MoreInfluencersOrArtMuseums	,195	,076	,241	2,582	,011

a. Dependent Variable: Inspired to visit art museums more often

A Chi-Square test (table 4.10.) has shown that the museum visits of those with no or a low prior interest in the arts are more often inspired by influencers than those who were already interested in the arts. This suggests that the respondents who had a prior interest already have their own ideas on which museums to visit, whereas those with a lesser prior interest can be steered more by influencers to visit certain museums. However, as noticed before, there are not many respondents who did not have a prior interest in the arts. It would be interesting to see whether this trend continues if more followers would not have a prior interest in art.

       In addition, the respondents have been asked how often their visit to an art museum is inspired by a visit to that particular museum by an influencer (figure B.16.). Here, the mode is 'sometimes', followed up by '(almost) never'.

Table 4.10.: Chi-Square test – interest in the arts and amount of times inspired by influencers

Crosstab

Count

		Did you already had an interest in the arts prior to following the/these culture influencer(s)?			
		Yes	Somewhat	No	Total
How often is your visit to an art museum inspired by a visit to that museum of a culture influencer?	(Almost) never	53	4	0	57
	Sometimes	66	7	1	74
	About half the time	18	9	1	28
	Most of the time	4	1	2	7
	(Almost) always	1	1	0	2
Total		142	22	4	168

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	37,200[a]	8	,000
Likelihood Ratio	22,257	8	,004
Linear-by-Linear Association	18,300	1	,000
N of Valid Cases	168		

a. 9 cells (60,0%) have expected count less than 5. The minimum expected count is ,05.

4.3.6. Actually visiting art museums more often

Finally, respondents have stated whether they actually visited art museums more often since following culture influencers. The mode is neutral, however, respondents have (somewhat) agreed (38.83%) more often than (somewhat) disagreed (30.59%). As can be seen in table 4.11., there has been found one variable with a significant effect on visiting art museums more often, namely whether the respondents follow more influencers or museums on Instagram ($p = 0.01 < . \alpha = 0.05$). It seems that those who follow more culture influencers than art museums are more likely to visit art museums more often because of the influencers' posts (B = 0.329).

Table 4.11.: Regression analysis – following preference and increased amount of museum visits

Coefficients[a]

		Unstandardized Coefficients		Standardized Coefficients		
Model		B	Std. Error	Beta	t	Sig.
1	(Constant)	,208	,098		2,121	,037
	MoreInfluencersOrArtMuseums	,329	,114	,291	2,873	,005

a. Dependent Variable: Visiting museums more often

4.3.7. Conclusion: the value of following influencers

As stated before, the qualitative data pointed out that there are two groups of people following culture influencers. The previous sections about the influences show that each group is influenced differently by the influencers. Those who follow more culture influencers than art museums are more likely to visit art museums more often because of the influencers' posts. Loran (2005, in Badell, 2015, p. 245) as well as Griffiths and King (2008, in Badell, 2015, p. 245) concluded that there is a positive relation between museums' online presence and an increase in visitor numbers. Badell (2015), however, studied various social media platforms and concluded that a positive relation between attracting new visitors and social media presence is questionable. Badell did not include Instagram or influencer marketing in the analysis. The current research adds to Badell's examination that there is a positive relation between art museums' online presence on Instagram through influencer marketing, but this only holds for the followers that favour the influencers' posts over the museums' posts. In addition, art museums attract a broader young audience by influencer marketing, especially people aged 18 to 29. The second hypothesis of the current research assumed that following culture influencers creates demand for museums visits. It can be concluded that the demand of those who prefer the influencers' posts over the museums' post indeed increases, since they actually visit art museums more often due to the influencer marketing.

Besides, it seems that the influencers' posts are no substitution of physical museum visits and are sometimes used as complementary information. The third hypothesis already assumed that followers of culture influencers use the influencers' posts as complementary information to their museum visit. Bertacchini and Morando (2013, p. 68) also argued that the digital media as provided by museums has a low substitution or even complimentary effect on

physical museum visits. Both the qualitative and quantitative analyses have shown that followers get inspired to visit art museums more often because of the influencers' posts. In this way, the posts reduce the information asymmetry between the museum and its potential audiences (Akerlof, 1970). The influencers provide a glimpse of the museum experience, giving their followers inspiration to visit art museums themselves.

Hypothesis four assumed that followers of culture influencers derive an educational value from the influencers' posts themselves. The quantitative data shows that more than half of the respondents have learned something from the influencers' posts. Also, those who favour the influencers' posts over the museums' posts are more likely to have gained knowledge from the influencers. In addition, the qualitative data has shown that those who follow more culture influencers highly value the influencers' understandable explanations of artworks, as if going to a museum with a smart friend, indicating that the followers learn from the influencers' posts. Therefore, hypothesis four has been accepted.

In addition, the research assumed that influencers with a high number of followers are seen as more authentic (H5a) and have a bigger influence on their followers in getting them to visit a museum themselves (H5b). However, there has been found no significant effect of the number of followers on the perception of authenticity, nor on the level of influence they have on their followers.

Respondents who prefer to follow culture influencers over art museums are likely to have been looking at art more often and in different perspectives since following influencers. In addition, those who did not follow an art-related study program, as well as those who prefer the influencers' posts over the museums' posts, are likely to have an increased awareness of aesthetics in daily surroundings because of the influencers' posts. Furthermore, it seems that the influencers' authenticity as perceived by their followers has an effect on the way the followers look at art. The influencers with a higher authenticity stimulate the followers to start looking at art from different perspectives.

There has been found no significant effect of the percentage of art-related content of the influencers' Instagram accounts on the various influences. This makes that hypothesis six has been rejected.

5. Final conclusion and discussion

In recent years, the economic performance of cultural services has become more important than ever before, resulting in museum staff members taking more effort to improve their marketing strategies. Research by Chung and all (2014) pointed out that museum staff members have been using social media platforms such as Instagram because their peers use it as well and they see it as a free resource. They have stated to find them effective because they see the amounts of followers and reposts grow, but have not actually assessed the effectiveness. Much research had already been done on social media and their effects on sales of big for-profit companies, but there was a lack of such research for museums and the experience goods they deliver.

       The current research has tried to fill this literature gap by examining a popular, current online marketing strategy: influencer marketing. The research has aimed at clarifying the ways in which influencer marketing can be beneficial to art museums' marketing strategies. A survey has been conducted, which was distributed via fourteen influencers' Instagram accounts in order for their followers to fill in the survey. The questions aimed at getting a better understanding of the respondents' motivations to follow culture influencers, as well as if and how they are influenced by the influencers they follow. Besides, the socio-demographic information as provided by the respondents has been used to sketch an image of the audience reached out to by the influencers.

5.1. Answers to the sub questions

In order to understand how culture influencers can be beneficial to art museums' marketing strategies, three sub questions needed to be answered. First, who is following culture influencers? The data has shown that the audience reached by the participating influencers is much like the traditional art museum visitor: highly educated, white, and female. However, there is one difference, namely that the influencers' followers are younger than the average traditional visitor. Most of the influencers' followers are aged 18 to 29, and this is also the group of people that is more likely to favour following culture influencers over art museums on Instagram. In addition, most of the followers already had an interest in the arts prior to following the influencers. Moreover, a large proportion of the followers is enrolled for or has already completed an art-related study program.

       Second, what are the motivations to follow culture influencers? The main motivational

factors of the followers to follow either culture influencers or art museums on Instagram are the content of the posts and the notion of authenticity. It seems to be a personal preference to favour one source over the other. Those who follow more art museums do so because they see the museum as the primary source of information, which makes them more authentic according to them. In addition, they find the museums' posts more informative, because it provides them with practical information on exhibitions and keeps them up-to-date in the field. On the other hand, those who follow more culture influencers often find the influencers' posts more original, and with better understandable explanations of artworks. Besides, they perceive the influencers as being more authentic because of the personality behind the Instagram account. Also, they value the influencers' personal view on art. Those who favour to follow art museums, however, often prefer to have a more objective view on art and more room for their own interpretation. It seems that this group still wants to follow culture influencers to stay up-to-date in the field, but that the museums' information actually already provides them with the necessary information to diminish the information asymmetry between the museum and them (Akerlof, 1970).

Third, in what ways do the culture influencers influence their followers? This question tried to explain the dynamics between influencer marketing and the physical museum and its dependency on ticket sales. It can be concluded that those who prefer the influencers' posts over the museums' posts are more likely to be inspired but also to actually visit art museums more often.

Another influence the influencers have on their followers is the frequency they are looking at art as well as how they are looking at it. Those who follow more influencers than art museums on Instagram are more likely to have been looking at art more often. Moreover, almost half of the influencers' followers have started looking at art differently. The influencers' authenticity has an effect on this. It seems that the personality shown by the influencers in their post and their interpretation of artworks encourages their followers to look at art in a new perspective.

In addition, more than half of the influencers' followers have stated to have learned something from the influencers' posts on Instagram. Those who perceive the influencers as knowledgeable are more likely to have gained knowledge from the influencers' posts. It could be that the influencers who are perceived as knowledgeable by their followers post more informative content than those who are not, increasing the opportunity to learn from their posts. Besides, it could be that followers are keener to read the posts if they have the feeling that the posts are of decent quality.

Furthermore, some followers' awareness of aesthetics in their daily surroundings increases due to the influencers' posts. This especially holds for the followers who have not done an art-related study program.

5.2. Answers to the research question

Finally, an answer can be provided to the research question: how can influencer marketing be beneficial to Dutch art museums' marketing strategies? First, it is of importance for museums to understand the two different audiences reached out to by influencers: those who prefer to follow the influencers, and those who favour the art museums themselves. The influencers mainly have an influence on the former group. Therefore, museums themselves have more to win by reaching out to this audience through influencer marketing. To start with, this group is more inspired to visit art museums more often, but also more likely to actually visit art museums more often due to the influencers' posts. In this way, influencer marketing can be used to get more attention to the museum, as well as more visitor numbers.

Museums will not reach a wider audience as opposed to the traditional museum visitor. However, they will better reach out to a young audience, especially those aged between 18 to 29. Influencer marketing, therefore, is also beneficial for museums now they have recently reopened their doors after the peek of the corona crisis. Museum visitors between the ages of 18 to 24 have namely stated that they will visit museums even more after their reopening (Fonds21, 2020). In these uncertain times, it has become more important to know which audience to target in order to be able to financially survive.

Besides, there are some other relevant influences the influencers have on their followers. Again, they mainly apply to those who favour the influencers' posts over the museums' posts. Influencer marketing can make this group of people look more often and with different perspectives at art, as well as train their eyes in perceiving aesthetics in daily life. Moreover, the influencers' followers can learn something about art every time they scroll through their Instagram feed, which most of them do multiple times per day. As Lévy-Garboa and Montmarquette (2011, p. 178) have argued, gaining knowledge might lead to a bigger future demand for art museum visits. Therefore, influencer marketing could become more beneficial on the long term.

In addition, this research has pointed out that there is a potential to culturally influence people who are not interested in the arts through influencer marketing. The data namely shows that those who did not have an interest in the arts prior to following culture influencers

are relatively more inspired to visit art museums because of the influencers. However, there were only a few who did not have a prior interest in the arts, which makes it unreliable to make a conclusion. It would be interesting to see whether this trend would continue if more people would follow the influencers with no prior interest in the arts. Museums could jump into this by discussing with the influencers how to reach out to them. Perhaps collaborations could take place between culture influencers and influencers that focus on other topics. Hereby, museums could also reach out to people with other socio-demographic backgrounds.

Furthermore, this research could help art museums to determine what message they would like to communicate via social media themselves, and what the influencers are there for. Many respondents have mentioned that they value diversity in content, but some still find the content between the museum and influencers and/or influencers amongst each other lacking of diversity. It seems that followers value practical, objective information by the museums, whereas they like to see a more personal view and understandable explanations of artworks by the influencers. In addition, because the influencers all go to the same empty meets, a strategy could be set up on how to make the posts of various influencers more diverse. The data has shown that many respondents follow multiple influencers, or even all fourteen participating influencers of this research. Therefore, the diversity of the messages of both museums and influencers should be thought of to win the most out of influencer marketing campaigns.

5.3. Limitations and future research

The fact that the followers often follow multiple influencers has an impact on the results regarding the analyses focusing on the specific characteristics of the influencers. In addition, this makes it hard to examine the influence of one specific influencer and the marketed museum on their followers. For example, a followers' visit to an art museum is inspired by a visit of the followed influencer to that particular museum only sometimes or (almost) never. Also, the results show that the followers who favour the influencers over museums on Instagram are more likely to visit art museums more often due to the marketing strategy. However, it remains unknown whether they are actually visiting the promoted art museum more often, or whether they are visiting other museums in general more often.

A further limitation is that the research did not include people who do not follow culture influencers at all. Since this research pointed out that there is a bigger potential for these influencers, future research could look at how a wider audience could be reached by the

influencers. How can they become better known amongst people without an interest in the arts necessarily, or with another socio-demographic background? And if they are better known, how many people with no prior interest in the arts would start following them? It would be interesting to see if this marketing strategy has the potential to spark the interest of a more inclusive audience.

In addition, future research could look at the impact of culture influencers on other cultural organisations than art museums as well. Culture influencers often focus on galleries and theatres as well, but also on culture in a broader sense by posting about castles and libraries for instance. It would be interesting to see what the impact of influencers on them is as well. The visual arts are often very "instagrammable", because they offer aesthetically pleasing images. One of the reasons the respondents of the survey had for following influencers and art museums is because of the beautiful photos. It would be interesting to see to what extent this is different for other cultural organisations marketed by influencers.

Furthermore, it would be interesting to look at how other sources on Instagram could be beneficial to the cultural sector, since followers have stated to follow curators and artists as well. They have mentioned that these other sources know what quality is, which is interesting since knowledge is highly valued by the influencers' followers.

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Appendices

Appendix A: Survey

Here follows an overview of the survey questions that have been provided to the followers of culture-influencers on Instagram via Qualtrics.

1. Which of the following culture influencers do you follow on Instagram? Multiple choices are possible.

       0 agreyladywithanattitude

       0 culturekitten

       0 cultuur_snuiver

       0 dekleineontdekker

       0 dutchgirlsinmuseums

       0 jenslookingglass

       0 kunstkijken

       0 kunstmaartje

       0 lerenvankunst.nl

       0 marcodreijer

       0 poweredbyart

       0 sophie.kugel

       0 wikaatje

2. Do you also follow Dutch art museums on Instagram?

       0 Yes

       0 No

3. Do you follow more culture influencers or art museums on Instagram?

(Follow-up question if chosen 'yes' at question 2)

0 More culture-influencers

0 More museums

0 I do not know

4. Could you shortly explain the reason behind this?

(Text entry box; follow-up question if not chosen 'I do not know' at question 3)

5. To what extent do you agree or disagree with the following statements? The culture influencer(s) I follow…

(5-point likert scale from strongly agree to strongly disagree)

- … have much knowledge about the arts
- … post aesthetically pleasing images of artworks
- … tell interesting facts about certain artworks / artists
- … tell interesting facts about museums' collections / exhibitions
- … have more interesting posts than museums on their own Instagram
- … are authentic: I have the feeling that they show who they really are

6. How do you interact with the posts of the influencer(s)? Multiple choices are possible.

0 Viewing posts

0 Liking posts

0 Commenting on posts

0 Re-posting

0 Answering questions in their stories

7. Did you already have an interest in the arts prior to following the/these culture influencer(s)?

0 Yes

0 Somewhat

0 No

8. Did you follow or already complete an art-related study program prior to following the/these culture influencer(s)?

    0 Yes

    0 No

9. How many times do you check Instagram?

    0 Multiple time per day

    0 Once a day

    0 Once a week

    0 A few times per week

    0 A few times per month

    0 Less

10. How often do you visit an art museum?

    0 Never

    0 Once a year

    0 A couple of times per year

    0 Once a month

    0 A couple of times per month

    0 Once a week or more often

11. Since the moment I have started following a culture-influencer on Instagram…

(5-point likert scale from disagree to agree)

- … I have been looking at art more often
- … I have started looking at art differently
- … I have gained more knowledge about art
- … I am more aware of aesthetics in my daily surroundings
- … I am inspired to visit art museums more often
- … I have visited art museum more often

12. How often is your visit to an art museum inspired by a visit to that museum of a culture-influencer?

0 (Almost) never

0 Sometimes

0 About half the time

0 Most of the time

0 (Almost) always

13. Please fill in the following information

Gender:

0 Male

0 Female

0 X

Age:

0 Younger than 18

0 18-29

0 30-39

0 40-59

0 60 or older

14. Where are you from?

0 The Netherlands

0 Other, namely: *(text entry box)*

15. Please specify your ethnicity

0 White

0 Hispanic or Latino

0 Asian or Pacific Islander

0 Black or African American

0 Other

16. What is the highest degree or level of education you have completed? If currently enrolled, choose the highest degree received

0 No schooling completed

0 Elementary school

0 High school

0 Associate degree

0 Bachelor's degree

0 Master's degree

0 Doctorate degree

Appendix B: Descriptive data analyses

Q15 - Age
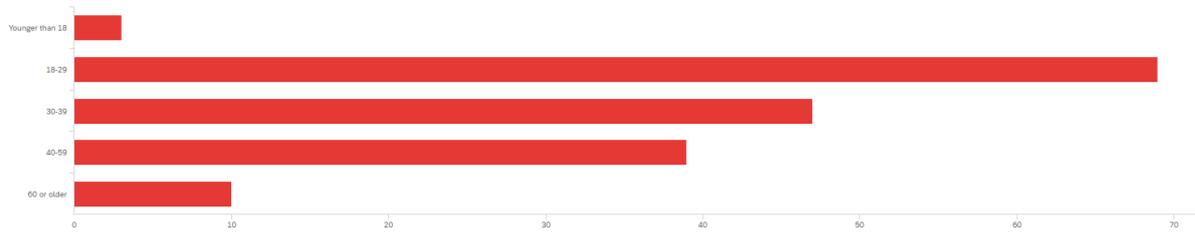
Figure B.1.: Respondents' age

Q14 - Gender
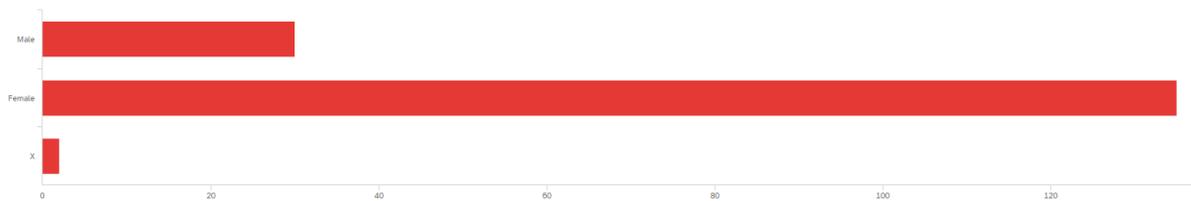
Figure B.2.: Respondents' gender

Q16 - Please specify your ethnicity
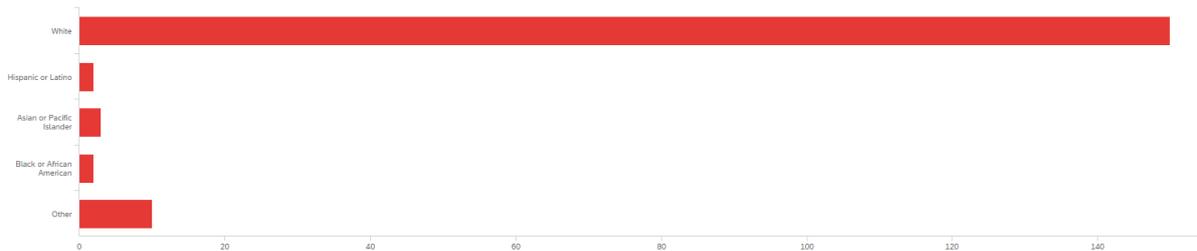
Figure B.3.: Respondents' ethnicity

Q17 - Where are you from?
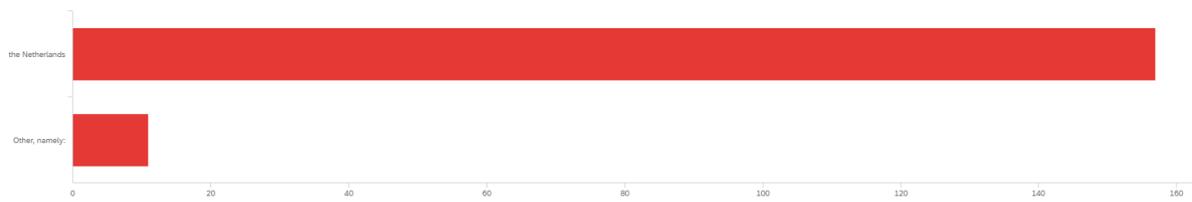
Figure B.4.: Respondents' nationality

Q7 - Did you already had an interest in the arts prior to following the/these culture influencer(s)?
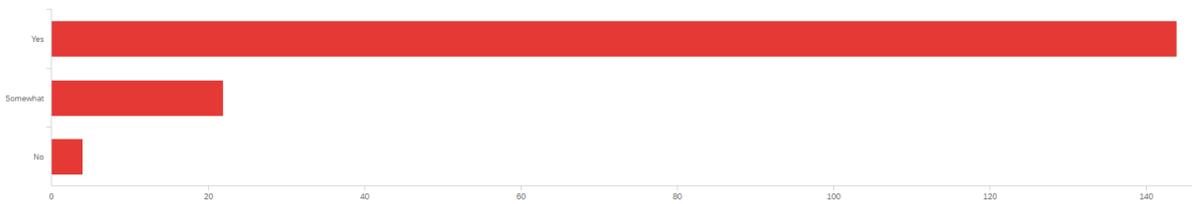
Figure B.5.: Prior interest in the arts

Q8 - Did you follow or already complete an art-related study programme prior to following the/these culture influencer(s)?
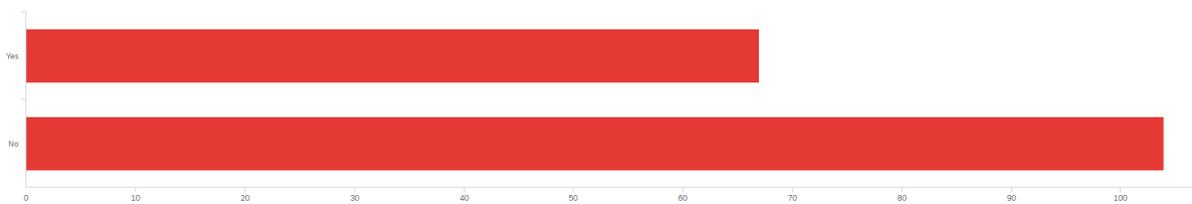
Figure B.6.: Art-related study programme

Q2 - Do you also follow art museums on Instagram?
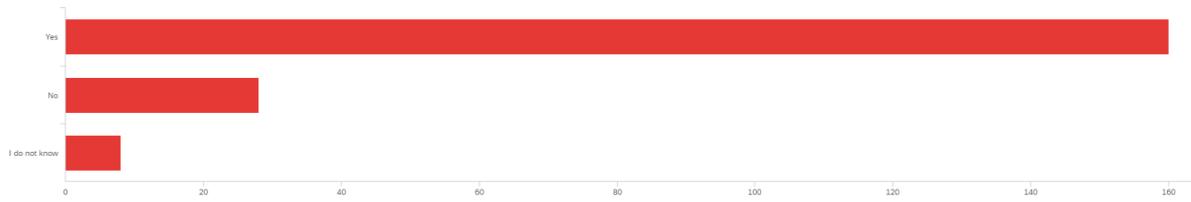
Figure B.7.: Following art museums on Instagram

Q3 - Do you follow more culture influencers or art museums themselves on Instagram?
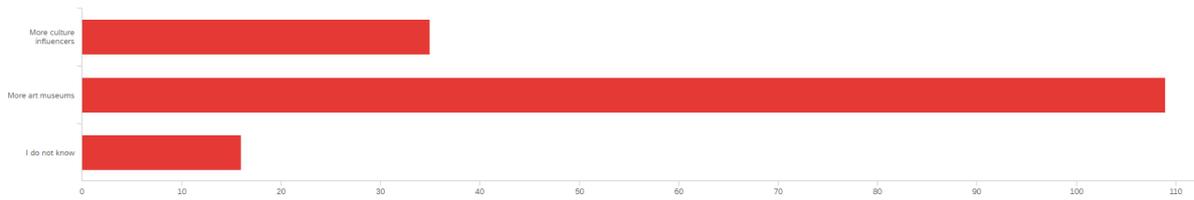
Figure B.8.: Following preference – more culture influencers or art museums

Q9 - How often do you check Instagram?
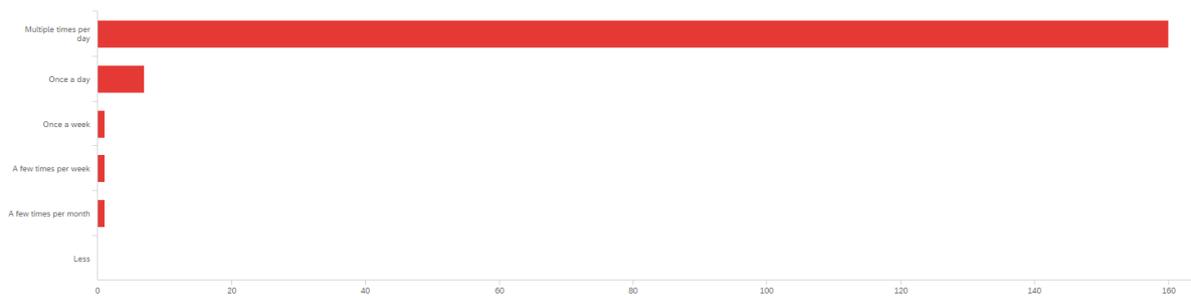
Figure B.9.: Consumption frequency Instagram
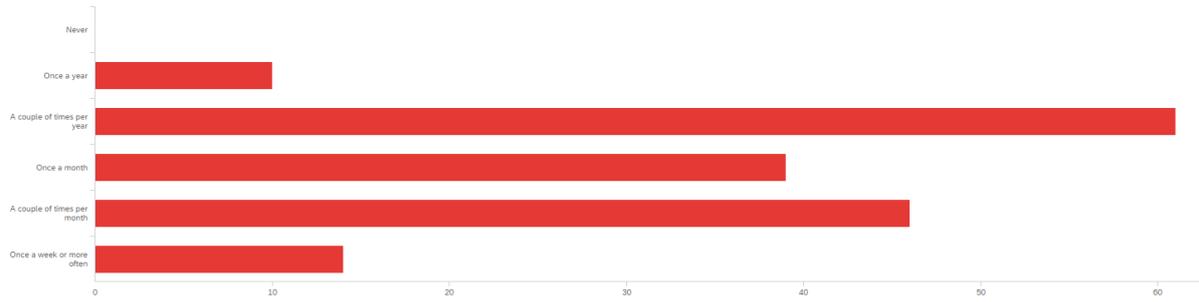
Q10 - How often do you visit an art museum?

Figure B.10.: Frequency art museum visits

Q3 - Do you follow more culture influencers or art museums themselves on Instagram?
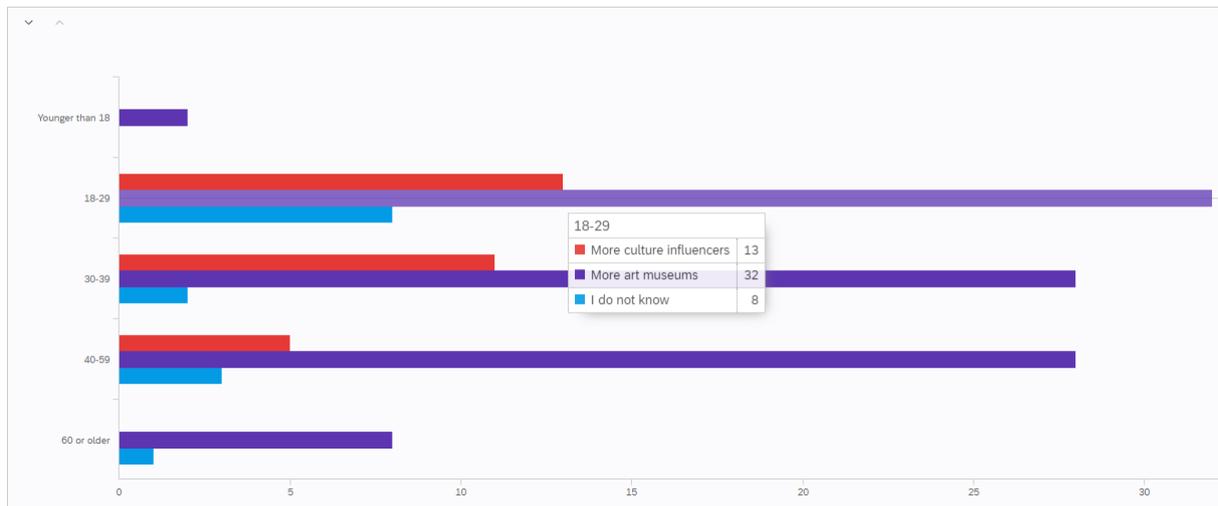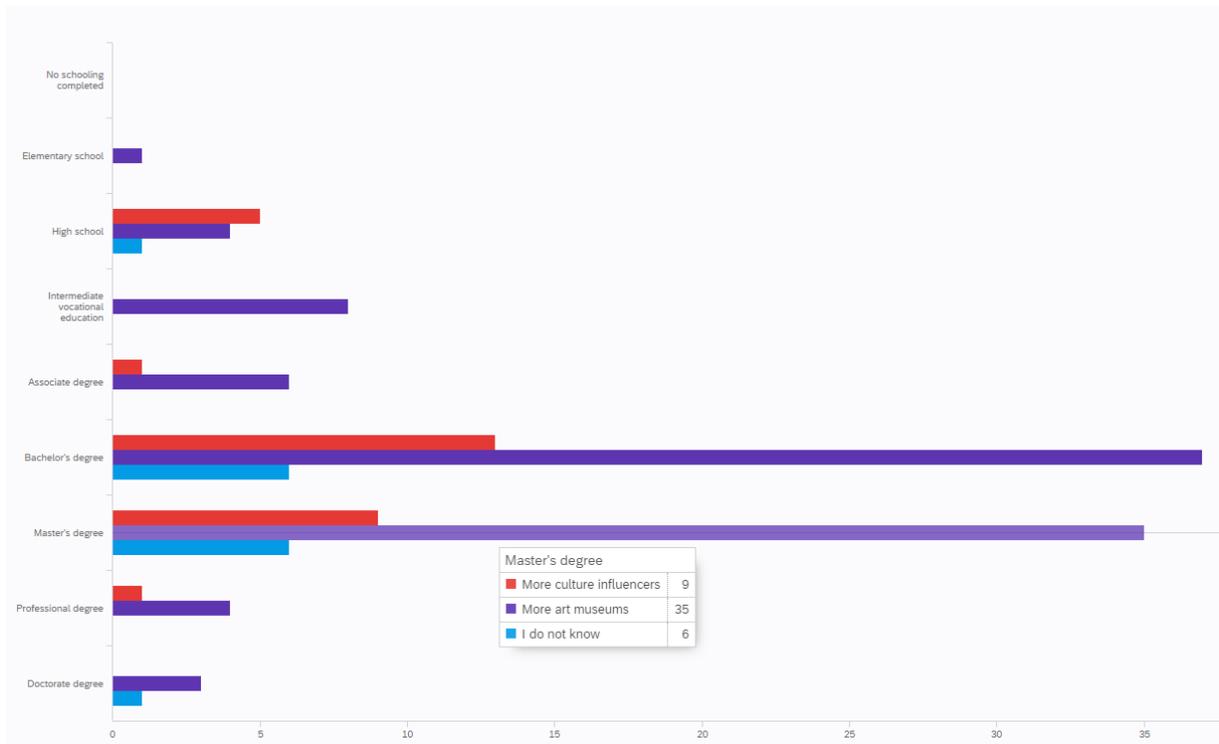

Figure B.11.: Age and following preference

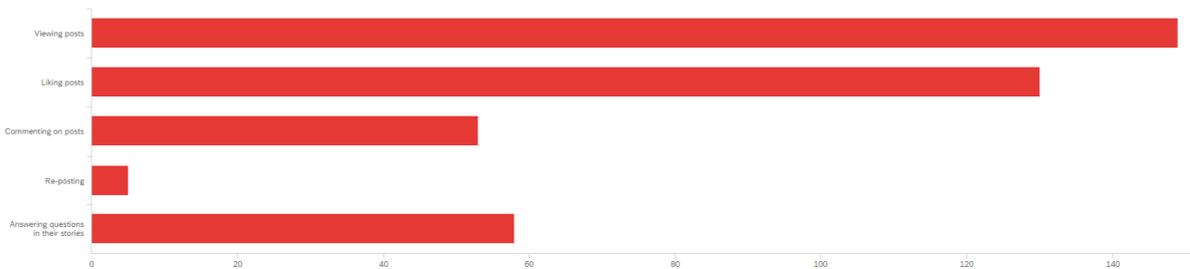*Figure B.12.: Educational level and following preference*

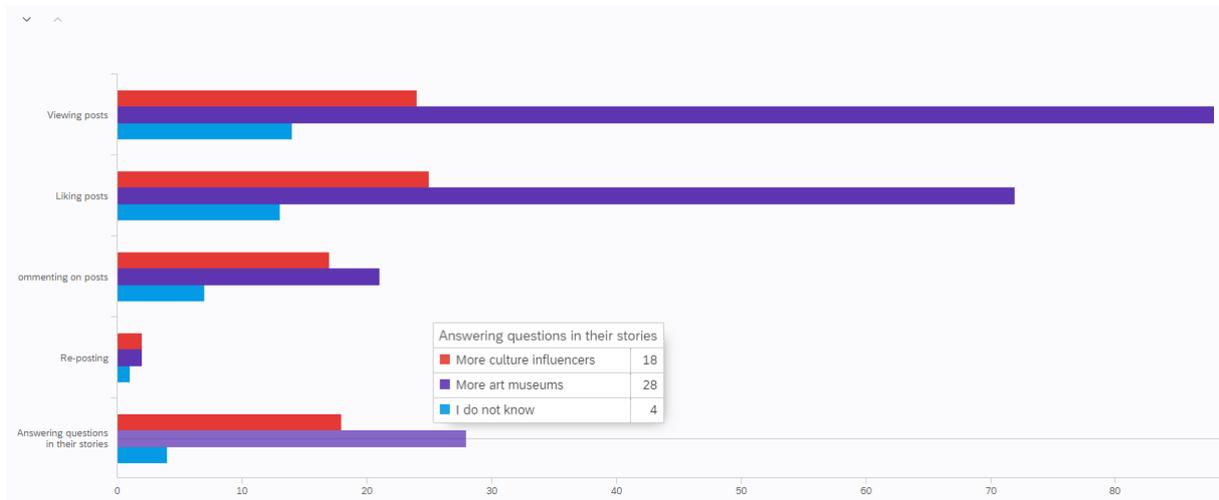*Figure B.13.: Interaction between the followers and influencers*

Figure B.14.: Interaction with the influencers and following preference

#	Field	Minimum	Maximum	Mean	Std Deviation	Variance	Count
1	... I have been looking at art more often	1.00	5.00	2.76	1.47	2.17	170
2	... I have started looking at art differently	1.00	5.00	3.10	1.32	1.74	170
3	... I have gained more knowledge about art	1.00	5.00	3.38	1.27	1.61	169
4	... I am more aware of aesthetics in my daily surroundings	1.00	5.00	3.06	1.30	1.70	170
5	... I am inspired to visit art museums more often	1.00	5.00	3.91	1.07	1.15	169
6	... I have visited art museums more often	1.00	5.00	3.11	1.37	1.86	170

#	Field	Disagree		Somewhat disagree		Neutral		Somewhat agree		Agree		Total
1	... I have been looking at art more often	32.35%	55	11.18%	19	18.82%	32	22.94%	39	14.71%	25	170
2	... I have started looking at art differently	20.00%	34	10.00%	17	22.35%	38	35.29%	60	12.35%	21	170
3	... I have gained more knowledge about art	13.61%	23	8.28%	14	24.26%	41	34.32%	58	19.53%	33	169
4	... I am more aware of aesthetics in my daily surroundings	17.06%	29	14.71%	25	30.00%	51	21.76%	37	16.47%	28	170
5	... I am inspired to visit art museums more often	6.51%	11	2.96%	5	14.79%	25	44.97%	76	30.77%	52	169
6	... I have visited art museums more often	18.24%	31	12.35%	21	30.59%	52	17.65%	30	21.18%	36	170

Figure B.15.: Frequencies of influencers' influences

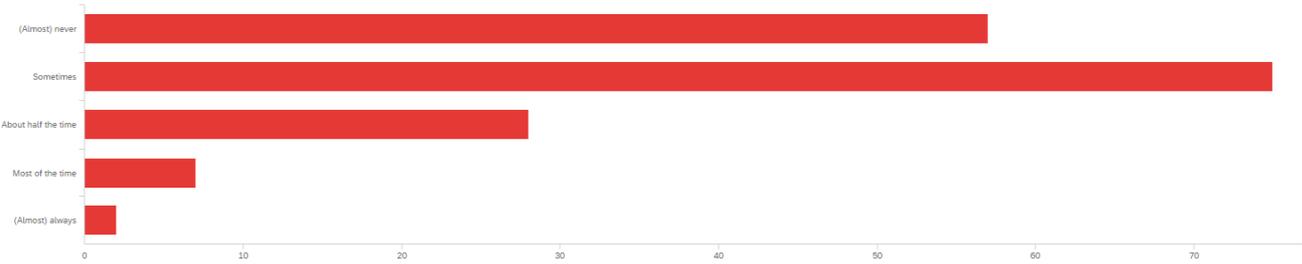Q12 - How often is your visit to an art museum inspired by a visit to that museum of a culture influencer?

Figure B.16.: Followers' amount of times inspired by influencers